

**University Symphony Orchestra**

Timothy McAllister, soprano saxophone  
Caio Pagano, piano

Timothy Russell, conductor

**School of Music  
Herberger Institute for Design  
and The Arts  
Arizona State University**

Friday, April 30, 2010  
7:30 p.m.  
ASU Gammage

**MUSIC**

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

## Program

Golden Spike for Soprano Saxophone & Orchestra.....Roshanne Etezady  
(b. 1973)

Timothy McAllister, soprano saxophone

Piano Concerto No. 2 in C minor, opus 18.....Sergei Rachmaninoff  
(1873-1943)

*Moderato*

*Adagio sostenuto*

*Allegro scherzando*

Caio Pagano, piano

### Intermission

Symphony No. 5 in E minor, opus 64.....Piotr Ilyich Tchaikovsky  
(1840-1893)

*Andante — Allegro con anima*

*Andante cantabile, con alcuna licenza*

*Valse: Allegro moderato*

*Andante maestoso — Allegro vivace*

We would like to express our appreciation to  
Steinway of Phoenix  
for their generosity in providing the  
Steinway piano for this evening's performance.

*Out of respect for the performers and those audience members around you,  
please turn all pagers, cell phones, and watches to silent mode. Thank you.*

## PROGRAM NOTE FROM THE COMPOSER:

GOLDEN SPIKE was commissioned by the Round Top Festival Orchestra for its "Patriotic Pops" concert in 2008.

A "Golden Spike" is the ceremonial "last spike" driven at the completion of construction of a railroad line. The American tradition of the golden spike dates back to the mid-nineteenth century, when rail travel was the most efficient mode of cross country transport, and to this day, the term conjures up images of railroad cars rolling across the vast American countryside.

## Program note continued

In the piece GOLDEN SPIKE, I wanted to evoke some of the nostalgia associated with the growth of the railroad in the nineteenth century. Being able to feature the saxophone was an added bonus – despite its European origins, what instrument is more American than the saxophone? And it's no coincidence that the shape of the soprano saxophone itself resembles the title, if only on an abstract level!

The piece quotes three different railroad songs of the nineteenth and early twentieth centuries. After a virtuosic, rhapsodic introduction (meant to invoke the physical gestures of driving railroad spikes), the first song quoted is "Riding on That Train 45." The melody for this song appears in several different railroad songs, and to my ear, sounds like it may have influenced a song as recent as "Five Hundred Miles," as made famous by folk trio Peter, Paul, and Mary. Bluegrass elements are prominent, including "fiddle"-style playing in the violins.

As the tempo relents slightly, trombones and horns have a brief reference to the song "Rock Island Line," a convict work song that was eventually made popular in recordings by the African-American folksinger Huddie Ledbetter (aka Leadbelly). A definite Irish flavor is imparted in the song "Jerry Go lle That Car," which is said to have been written in 1881 by a "hobo poet" known as "Riley the Bum."

I learned of these songs, as well as much of the background information mentioned above, from the excellent recording *Train 45: Railroad Songs of the Early 1900's* (Rounder Records, CD1143, 1998). The liner notes by Norm Cohen were not only informative, but inspiring, as well.

## Biographies

Timothy Russell is in his 17<sup>th</sup> year as a Professor of Music and Director of Orchestras at Arizona State University. He is one of America's most versatile and dynamic conductors and foremost music educators. He is equally at home conducting the great symphonic literature, music for chamber orchestra, ballet, large choral works, pops concerts, and children's programs. An articulate spokesperson for the arts, his obvious joy in discussing music and building new audiences is only surpassed by the insight and energy which his concerts possess . . . entertaining and enlightening programs of music spanning over four centuries, powerfully presented for listeners of all ages. In addition to his conducting at ASU, Dr. Russell directs the School's graduate orchestral conducting program. He is also the co-founder and Music Director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio. Dr. Russell was the recipient of the 2006 Ohioana Pegasus Award, which recognizes outstanding contributions in the arts and humanities.

Russell has been a frequent guest conductor with The Phoenix Symphony, including highly acclaimed full-length productions of Tchaikovsky's *Nutcracker*, *Swan Lake*, and *Sleeping Beauty*, Prokofiev's *Romeo and Juliet*, *Coppelia*, *Giselle*, *Don Quixote*, a new production of *A Midsummer Night's Dream*, multiple "Tributes to George Balanchine", and the world premiere of Ib Andersen's *Play* with Ballet Arizona. He will accompany Ballet Arizona in June at Washington D.C.'s Kennedy Center when Ballet Arizona makes their debut at the nation's *Dance in America* series.

Other guest conducting appearances have included the Orquestra Sinfonica Escola Superior de Artes in Portugal, the Cleveland Institute Orchestra, Charlotte Symphony, Baton Rouge Symphony, American Classical Orchestra, Hawaii Symphony Orchestra, South Dakota Symphony, Spokane Symphony, Baltimore Chamber Orchestra, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, and Summit Brass. In recent years he has conducted All-State Orchestras in Illinois, Iowa, Kansas, Minnesota, Missouri, New Mexico, North Carolina, Ohio, Oklahoma, and Texas.

The conductor/producer of thirty CDs, Russell has received two Grammy nominations. All of his recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership. Russell has conducted the world premiere performances of over one hundred new compositions.

A Danforth Foundation Fellow, Dr. Russell has held academic appointments at The Ohio State University and the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles. Dr. Russell regularly leads pre-concert talks and symposia, and continues to be a featured speaker at music conferences and workshops.

Timothy Russell and his wife, Jill, reside in Phoenix, Arizona. They became grandparents in July of 2009.

**Timothy McAllister** is recognized for his "flamboyant" playing (*Los Angeles Times*), "virtuoso artistry" (*The Saxophone Symposium*), "impeccable musicianship" (*American Record Guide*), "warmth and agility" (*The Sacramento Bee*) and "beautifully rounded tone" (*The Ann Arbor News*). He is one of America's leading classical saxophone performers. His solo, orchestral, and chamber music recordings appear on the NAXOS, Albany, Summit, Equilibrium, Centaur, G.I.A. Publications, AUR, New Dynamic, and INNOVA labels. He has been featured multiple times on National Public Radio's "Performance Today", Dutch National Radio, BBC, WNYC's "Soundcheck" hosted by Jonathan Schaefer, and various PBS affiliates throughout the U.S. His work is highlighted in the recent Deutsche Grammophon DVD release of John Adams' *CITY NOIR*, filmed as part of Gustavo Dudamel's Inaugural Concert as Music Director of the Los Angeles Philharmonic.

McAllister has been a recent soloist with the Cabrillo Festival Orchestra, Texas Festival Orchestra at Round Top, Hot Springs Festival Orchestra, Detroit Chamber Winds and Strings, Royal Band of the Belgian Air Force, United States Navy Band, Dallas Wind Symphony, the Columbus Symphony, Jacksonville Symphony, Ocean City Pops (NJ), Augusta Symphony, Nashville Symphony, and the Boston Modern Orchestra Project among others. In addition, he has performed as saxophonist with the Detroit Symphony Orchestra, Houston Symphony, Phoenix Symphony, New World Symphony, Ann Arbor Symphony, Dogs of Desire Chamber Orchestra/Albany Symphony, and Opera Colorado. His work with the Los Angeles Philharmonic throughout the 2009-2010 Season includes tour performances in Los Angeles, San Francisco, Phoenix, Chicago, Philadelphia, and New York City's Avery Fisher Hall at Lincoln Center.

He appears frequently on chamber music series nationwide with the PRISM Quartet, including repeat performances each season in venues such as New York City's Merkin Hall, Whitney Museum, Le Poisson Rouge, Symphony Space, Zankel Hall at Carnegie Hall; and Philadelphia's Museum of Art, Trinity Center, PNC Bank/Presser Recital Hall at the Settlement School, and the Painted Bride Arts Center.

Credited with over 100 premieres of new works by eminent and emerging composers worldwide, he holds the prestigious Albert A. Stanley Medal, Earl V. Moore Award, and Doctor of Musical Arts from the University of Michigan, where he has also been honored with the Paul C. Boylan Distinguished Alumni Award from the Michigan School of Music Alumni Society for his contributions to the field of music.

Hailed by the Detroit Free Press as "a promising and confident composer", **Roshanne Etezady's** works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including Relache, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Roshanne Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP. Roshanne Etezady is a member of the ASU School of Music faculty.

**Caio Pagano** is an internationally renowned concert pianist, teacher and scholar. He is a distinguished professor of piano at Arizona State University since 1986, having earned the honor of Regents' Professor of Piano at this institution. He is the recipient of many piano performance awards in Europe and in his native country, Brazil.

Pagano has performed throughout four continents in more than 900 public performances as recital soloist, chamber musician and as soloist with orchestras. He has premiered 36 works in concert halls worldwide, 25 of these were works written and dedicated to him by the composers, including several concertos for piano and orchestra. He has also recorded several of these works. Pagano was the first pianist to perform the complete works of Schoenberg in several capitals of the world.

Among the remarkable premieres was the performance of Pousseur's *Apostrophe*, along with Beethoven's *Diabelli Variations* in Washington D.C. and New York City, which received following reviews: "The Pousseur was transcendent, and Beethoven was absolutely first-class, simultaneously idiomatic and original." *New York Times*. "I started jotting comments after each variation, but I abandoned that as I realized I was being presented with a conception that was an incandescent entity." *Washington Post*.

He has performed with orchestras throughout the world conducted by Sergiu Comissiona, Camargo Guarnieri, Szimon Goldberg, Howard Griffiths, John Neschling, Eleazar de Carvalho, Silva Pereira, Ernest Bour, Morton Gould, Roberto Minczuk, Roberto Tibiriçá, As Professor at the University of São Paulo, Brazil, Caio created the International Biennial of Music, which attracted many internationally acclaimed artists who collaborated with him including Saschko Gawriloff, Cristof Caskel, Raphael Hillyer, Werner Taube, Henry Schuman. He also toured with Pierre Fournier, Janos Starker, Thomas Friedli, Szymon Goldberg and the Dutch Chamber Orchestra, Albor Rosenfeld, the St. Petersburg Quartet, Maria João Pires, Gerard Caussé and the Jacques Thibaud Trio. Caio has been a featured artist at the Miami New World Festival, the Washington Interamerican Fest, the Grenoble Festival, the Megève Festival, the Merida Festival, the Montpellier Festival and many others. At ASU he created the Brazilian Festival in

2000 (followed by two CDs, the first with two works for piano and orchestra by Brazilian composer Camargo Guarnieri, with the Czech National Symphony, and the second with Trio for piano violin and horn by Almeida Prado, which he commissioned, both released by Summit records) and the Steinway Chamber Music Festival in 2010.

In partnership with Maria João Pires, Pagano created the Centre for Studies of the Arts in Portugal and recorded "Sounds of Belgais" for DGG.

Summit, Soundset, Deutsche Grammophon and Glissando labels distribute his acclaimed recordings. His CD "Music for Children" by Heitor Villa-Lobos has received rave reviews which have included "CD of the Month" by BBC Music Magazine, and other magnificent reviews on Gramophone (Great Britain), CD Compact (Spain) and Fanfare (United States). In 2009 Soundset released a CD already selected as CD of the week by NPR/KBAQ, called "Remembrances". Also in 2009 a CD with works of Brahms, Poulenc, Debussy and Berg (with Carlos Alves, clarinet) was released by Soundset, and in 2010 Pagano was selected by the Magazine "Concerto" to have his new CD with Chopin and Schumann to be sent to several thousand subscribers.

Pagano was chosen one of the five "Professor of the Year 2010" at ASU. Caio Pagano combines a profound knowledge of the Arts, Literature and Music, which characterizes his interpretations as authoritative and unique. His transcendent technique is accompanied by exuberant lyricism, intellect and a polished sense of style. Pagano is a Steinway Artist.

"Pagano is such a fine performer that any opportunity to hear him should be seized." Joseph McLellan, *Washington Post*

## University Symphony Orchestra

Timothy Russell, Director of Orchestras

### Violin I

Tessa Gotman\*\*  
Michelle Vallier  
Victoria Gorbich  
Brandon Ironside  
Chandra Susilo  
Asia Doike  
Verena Ochanine  
Zo Manfredi  
Jie Gao  
Thalia Coombs  
Junko Hayashi  
Olivia Lemmelin  
Emily Knowles  
Terra Warger

### Violin II

Bo Yang Wang\*  
Alyssa Saint  
Vanessa R. Castillo  
Christopher Davis  
Rebecca Benitez  
Santino Ellis-Perez  
Christopher Hale  
Julie Sebag  
Lauren Sanders  
Hanna Yang  
Shenhui Guan  
Daley Melton  
Aram Akhavan  
Logan Bellew

### Viola

Kim Teachout\*  
Allyson Wuenschel  
Audrey Salmon  
Annisia Olsen  
Garrett McDaniel  
Gretchen Bloss  
Nicole Steffensmeier  
Alexis Pillow  
Ria Hodgson  
Isadora Trinkle  
Jean Menefee  
Holly Fulion

### Cello

Jenna Dalbey\*  
Michelle Kesler  
Hyon Jae Song  
Susanna Giles  
Ruth Wenger  
William Braun  
Evan Henley  
Yu-Ting Tseng  
Andrew Bukowski  
Molly Rife  
Melissa Rife  
Sabina Ahmad-Post  
Matthew Smith  
Edward Schumacher

### Bass

Jacy Cohalis\*  
Rossine Parucci  
William Brichetto  
Thomas Maliszewski Jr.  
Jose (Pablo) Solis  
Joseph Tyksinski  
Chad Hernandez-Cole  
Patrick Cooper

### Flute/Piccolo

Jin Hee Oh^  
Kathryn Schaap^  
Ashley Stahl  
Sherry Lowry

### Oboe

Melissa Sassaman\*  
Laura Smith  
Tiffany Pan

### English Horn

Tiffany Pan

### Clarinet #

Caitlin Poupard  
Vincent Dominguez  
Julia Georges

### Bass Clarinet

Caitlin Poupard

### Bassoon

Kaitlyn Cameron^  
Bryan Eckert^  
Megan Wilcox

### Contra Bassoon

Bryan Eckert

### Horn #

Guan-Lin Yeh  
Robbie Buss+  
Rachel Seay  
Lauren Kerrick+  
Michelle Predmore

### Trumpet #

Sean Maness  
Randy Lee  
Paul Mueller  
Luca Giupponi

### Trombone

Matthew Petterson\*  
Erin Hogan

### Bass Trombone

Peter Freudenberger

### Tuba

Gabriel Sears

### Piano

Chi Zhang

### Timpani/Percussion

Jeremy Muller\*  
Tyler Stell  
Joe Perez  
James McKenzie  
Chris Hodge

\*\* Concertmaster

\* Principal

^ Co-Principal

+ Assistant

# For this concert, this section is using a rotating seating plan.

### Orchestra Assistants

Lev Ivanov  
Brian St. John  
Timothy Verville

### Orchestra Office

#### Specialist

Linda Bennett

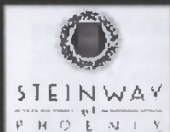
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